Moving Pictures
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MOVING PICTURES IN THE CHURCH

ROY L. SMITH

Pacific School of Religion
Berkeley, Calif.

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SIMPSON METHODIST CHURCH

A neighborhood church, located in the heart of a great residential section of Minneapolis and drawing its constituency from the middle classes.

MOVING PICTURES IN THE CHURCH

By

ROY L. SMITH

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Contributing Editor of The Moving Picture Age

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A SUB-TITLE

DURING the summer of 1920 the author was asked by The Moving Picture Age (the moving picture magazine devoted to the industrial, educational, and religious field) to prepare a series of articles for that publication which should deal with certain specific problems to be met in using pictures in connection with the work of the church. A considerable correspondence with churchmen in all parts of the nation had revealed the fact that most local problems were grouped around a few fundamental considerations. It was for the purpose of helping with these fundamental problems that the material was prepared.

The articles appeared during the winter of 1920-21 and resulted in a large number of requests for their publication in book form. In response to this seeming demand the chapters went through a slight revision, mostly for the sake of editorial changes, and are herewith presented substantially as they appeared in the magazine. In a few instances additional material is introduced, the need of which has been revealed by queries and suggestions that have come in correspondence following their publication in the magazine. The personal and informal style is retained because the nature of the material seems to involve the personal element so largely.

The commercial theaters frequently append to the end of their pictures a short section of film which may or may not have some connection with the story. It is usually an announcement of some picture that is to be shown sometime in the future. But because it does not belong to the original production it is called a "Trailer." Therefore, under the title "A Trailer" the author has added a short chapter of material more or less technical which it is hoped will prove of real value to the exhibitor of church film.

The opinions here presented are, of course, the judgments of a single individual, but they have been submitted to some of the most experienced men in the field of religious pictures, and in a sense represent the combined verdict of a considerable group of those who have given much time to the study and who speak out of wide experience. The author, however, accepts full responsibility for all statements and conclusions herewith presented.

If these chapters help in any part to guide the church in the use of a mighty instrument for good; if one earnest, adventurous pioneer is saved from costly blunders; if they help in any way to solve problems for the bewildered pastor as he seeks to meet the recreational and educational problems of his church, then the time and effort spent in their preparation have been well compensated. The editor, in asking for the articles, said: "Just try to answer the questions that you were asking when you first began using pictures in your church. If you can save some other man from making the costly blunders that you made in arriving at your present judgments, then you will have rendered him a real service for which he will be profoundly grateful." It was to accomplish this that the articles were written.

Especial thanks are due to the editors of The Moving Picture Age for their kind permission to publish this material in book form. Without their generosity and assistance it would have been impossible to present this volume. Thanks are also due to the authorities of the Methodist Committee on Conservation and Advance, which has taken the initiative in bringing out the book. This Committee has been a pioneer in the field of visual education in connection with church work, and the publication of a treatise on the subject is but a part of their energetic program.

The personal thanks of the author are hereby conveyed to the Rev. Chester C. Marshall, Mr. Ralph E. Diffendorfer, and Mr. J. P. MacMillan for their careful reading of manuscripts and for conferences and suggestions. To the scores of churchmen who expressed appreciation for the

original articles there goes a word of thanks for generous encouragement. With a hope that others may profit by this personal experience we commit the study to the hands of those who will soon find its defects as they undertake to actually use pictures.

ROY L. SMITH.

Minneapolis, Minnesota.
July 1, 1921.

CHAPTER I

GETTING OUR CHURCH INTO THE PICTURE BUSINESS

THE last twenty years have seen the moving picture develop from a mere mechanical curiosity into the most popular entertainment institution in the world. Millions of people sit daily before the screen following the adventures of their favorite stars with bated breath. There is hardly a village that does not have its picture theater with regular showings. There is almost no section of the larger city that does not have its neighborhood "movie." All the world is watching "the other half" live on the screen.

All of the evils and all of the good of the legitimate stage of a generation ago are multiplied many fold in the moving picture, for where one person listened to the spoken drama of our fathers' generation, thousands upon thousands watch the story to-day told in pictures.

Any institution that can gather millions of people every evening of the week and hold them for hours is of supreme interest to that church which is interested in the social as well as the personal salvation of its community. Character is more deeply affected during playtime than during worktime. During the play hours we maintain an open mind. We want to be pleased. Our minds are on the lookout. We are giving attention—ideas find easier lodgment than at any other time. It is of great importance, therefore, that the church shall know something about the recreation of the people.

The church has not yet made up its mind concerning the moving picture. There has been a disposition to hold the same prejudice against it that prevails in many quarters against the stage itself. But it is folly to stand aside

and condemn wholesale. Probably no man would say that pictures are wholly bad. To merely complain is useless; to only criticize is demoralizing; to ignore is fatal. It is a conviction with many that the church must teach people, particularly youth, to discriminate between the good and the bad. This is her legitimate function and her positive obligation.

Jane Addams tells the story of fourteen boys who were brought into Chicago's Juvenile Court on criminal charges after the showing of a certain film which depicted the career of a juvenile criminal. Children are accustomed to explain their information on many subjects by saying, "I saw it in the movies." Even the adult does not realize the extent to which he is being educated through his entertainment.

That there is evil in the moving pictures shown to a particular neighborhood is not always the fault of the manager who shows the picture. He is in the business for a living. If he cannot make money, he will quit the business. Being a business man and not a reformer, he exhibits those pictures that produce the largest revenue. I have met only one manager who seemed to be distinctly vicious. I have met a few who I thought were ignorant or indifferent. But there are many who are genuinely interested in showing better films if they can find some way to make them pay. No minister ever studies his audience more closely than does the theater manager. At the box office he has a very definite way of correcting his judgment if he has misjudged the tastes of the people.

The first problem, therefore, is not with the manager but with the public. Managers frequently show expensive films with a certain knowledge that they will involve a heavy loss, but they use them to develop a taste for better pictures. "Evangeline," the big Fox feature, was shown in a Minneapolis house, accompanied by a superb orchestra and a famous blind violinist. Every possible aid was given the picture, even to being announced from some of the pulpits of the city. But the theater lost money. The public is still in the "dime-novel" stage so

far as the movies are concerned. Back of the exhibitor is the producer who is going to invest his money in the production of only those films which will pay revenue to the exhibitor. We will have better pictures when the public is trained to ask for them.

I believe that the church can educate the public to demand better pictures, and at the same time greatly help her own work. It is true, of course, that many will object to "turning the church into a picture house," but it is also true that the problem of church music was once acute. The organ and the "ungodly fiddle" are now "converted" and are rendering large service to the spirit of worship. Likewise Robert Raikes endured no small persecution before his idea of the Sunday school gained favor. A certain pastor was endeavoring to introduce the use of pictures into the program of his church when an irate woman exclaimed, "How do you know that all those actors are Christians?"

"I do not," replied the pastor. "Neither do you know that the authors of the music on your piano are all Christians, but you sing the music."

I have found the opposition to the use of pictures coming from two sources: 1. From the managers of the commercial houses in the neighborhood. 2. From sensitive people in the church who feel that a sacrilege is being committed. Each group has to be dealt with in the spirit of fairness and honesty. To offend either would be a grave mistake.

While pastor of a downtown church in Chicago we were dealing with a great rooming-house district. Six picture houses operated within a half mile of the church, playing to a total attendance of sixty thousand persons per week. We encountered no opposition from them whatever. The small number of people that we attracted once a week was an insignificant item so far as they were concerned. In Minneapolis our situation is similar to the average community. Three neighborhood houses are within two blocks of us. When we began using moving pictures we made the mistake of not taking the managers into our confidence. They soon began to receive conflicting reports of

our purposes, our announcements, and our plans. We had not been running long when the film exchanges began to refuse us service because of objections from the exhibitors. Then we did the thing which should have been done at the outset—we held a conference with the managers and explained our whole plan and purpose. The result was an agreement which has operated satisfactorily to both parties for nearly two years.

Two objections were raised by the managers which seemed very important to them:

1. They said we were unfair competition. Because we charged no admission and because we had no rent to pay, we were able to operate to an advantage over them. One manager reminded us that he was paying $750 per year in taxes into the public treasury which was being expended for the public good. We reminded him that our church was investing $18,000 in the community, that every dollar of it was a free-will contribution and that no one was making any money out of it. As an unselfish institution the church takes second place for no other institution in the community.

2. They said that we were competing with them on their best night—Friday—when the children attended in larger numbers than at other times, therefore we were dangerous competition. Our answer was that they were competing with us on Sunday night—the one night when we bid for the support of the whole community. We compete with them one night out of seven; they compete with us on our only night. The fairness of the statement was apparent and they accepted it in fine spirit without a dissenting voice.

The agreement finally reached covered three points: 1. We were not in the picture business to put them out of business. We were at liberty to criticise the character of their pictures but we were not operating to kill their business. 2. We agreed to book no "first runs" or other pictures ahead of them. The church does not need first showings. A picture can be shown several times in the community without hurting the church program. But one

showing in the church will spoil a week's run for the theater. Therefore the theater was to have the pictures first if they wanted them. 3. The film exchanges were to be notified of our agreement and in any case of doubt, we would consult the managers of the houses before we booked a picture, thus giving them first option on the picture in the event that they wanted to use it in their theaters.

This agreement has been scrupulously kept for nearly two years and has resulted in a fine friendship. In a few instances the managers have even helped us get films that seemed out of our reach otherwise. I cannot emphasize too strongly the necessity of making such an arrangement. It can result in nothing but good to all concerned. But it should be made *before the church begins to show pictures* in order to save the unhappy situation that is liable to develop.

The more serious objections come from within the church. Many are opposed to pictures simply because the picture house is called a "theater." The name begets a prejudice. I have found three objections to the church's use of pictures voiced by church people: (1) They profane the sanctity of the church. (2) It will teach the children to go to the movies. (3) It will cost too much.

We met the first objection by an experiment. A group of workers were invited to a private showing. We had selected the film with the greatest care and made sure that no accident of operation would mar the success of the effort. Before the picture began we endeavored to get the party so seated that no two "objectors" could communicate with each other. In other words, we packed the jury. We then undertook to give an exact duplicate of the program that would be shown to the public. The result was a unanimous indorsement.

Any pastor who wants to use this plan will find "The Stream of Life," "Evangeline," "The Copperhead," "The Little Shepherd of Kingdom Come," "Tom Sawyer," "Anne of Green Gables," "From the Manger to the Cross," or a number of other films entirely satisfactory. Never try

to convert a company of objectors with the purely educational film. In such a case they are "converted" to one type of picture and when another is shown there is a natural resentment. Give your committee an honest sample program—play fair. Above all do not use for such a program the free film that is distributed for advertising purposes. It is better to spend money and make a thorough success of the enterprise, than to economize and leave some minds in doubt. Remember that your whole enterprise depends upon that one showing. Do it right—do it the best it can be done, and the results will amply repay you.

I have aided the work in creating a friendly atmosphere by preaching from the pulpit on the social mission of the church. Without mentioning pictures I have urged the necessity of community salvation as well as personal redemption. When the church begins to think in community terms it will discover that anything that brings about social salvation for the community is good religion for the church. In preaching thus one must be careful not to condemn picture houses as such, but to criticize the character of pictures from the standpoint of their moral influence. Any manager will appreciate this attitude.

The question of the sanctity of the church building is a delicate one. We have three large auditoriums in our building but we have always tried to keep our sanctuary exclusively for the services of worship. In buildings where the main auditorium is the only one available I would use it. But in those cases, as a general rule, the appearance of other entertainments has accustomed the people to such a use. We never use any picture that has not been carefully inspected. One blunder at this point will ruin the work of months. Our pictures are inspected by a committee and the final passage is the verdict of a group. If you have a particularly sensitive person, put him on this committee. He will soon see the problem in a new way.

The second objection—that pictures in the church is an indorsement of pictures everywhere—is easily answered.

The children are going everywhere anyhow. They are seeing the good and the bad. If the church does nothing to teach the child to discriminate, then the church herself is at fault. But does the church's use of selected pictures give sanction to all moving pictures? No! The church organ does not sanction "jazz." The Sunday school library is not an indorsement of "yellow backs" and dime novels. The church orchestra does not lend approval to the lewd in music. Thus far the church has either ignored the question, condemned pictures wholesale, or begun in a modest way a campaign of education. I believe the latter is the wiser course and have organized our work accordingly.

The third objection—the financial reason—varies with conditions. So far as my own work is concerned, I would as soon organize without a piano as without some projection apparatus. I believe that pictures are essential—not as a luxury but as a working medium. It is not a question of whether or not they are needed. People will pay for the thing that delivers results. I have never known any church to abandon the use of pictures because they did not pay, however. We have financed all of our picture programs with loose collections. No admission has ever been charged for any picture. That is a fixed rule with us.

We are frequently asked, "Can we make the pictures produce revenue for our other work?" My answer is only a personal opinion—but it is a fixed opinion. Pictures probably would produce revenue for the other work of the church, but the church has no moral right to use them for that purpose. I do not believe that the church has a moral right to commercialize the social instinct of the people. Its success has been built upon voluntary giving. When it departs from that principle it has lowered its standards. If the people pay admission for the church "movies," they will judge the church as a commercial institution. Then the spiritual opportunity has been lost. When the work is carried on as a contribution to the community, it is so respected and so appreciated.

In addition to these facts there are other conditions to

be considered. When the church begins using pictures for revenue the theaters have a just ground for complaint. The film exchanges are entitled to charge their regular rentals which are usually considerably higher. The union operators will make their demands. The city has the right to levy taxes and licenses—the church has lost its religious significance as a public institution.

We come to the most important consideration in the entire matter: *What is the purpose of the church in entering the picture business?* To state the matter briefly, I believe the ideal which should guide any church in developing a policy must be the ideal of service. If the church is to get into the picture business, it must be for the purpose of rendering a community service thereby. Perhaps the picture will attract attention to the other activities of the church more closely related to the spiritual needs of the individual, but the education of the "picture conscience" of the individual or the community will be a result well worth while.

CHAPTER II

THE PURPOSE OF THE PICTURE PROGRAM

No method of church work succeeds by accident—it must be planned. The great possibilities involved in the use of pictures, and the tragic consequences in the event of a mistake, make it imperative that the picture program for any church be carefully and intelligently planned.

We find that pictures can be made to serve three purposes in the general program of the church: 1. In the services of worship. 2. For social entertainment. 3. In the educational program. To know just how far our use of pictures is a success, we must determine definitely which one of these purposes is to be served and select our pictures for that particular result. A picture may be an excellent "crowd-getter" and useless so far as worship is concerned. It may be fine for entertainment and valueless for education. *We must, therefore, decide exactly what we want pictures to do for us.*

The problem of the Sunday evening service has for years been acute in the larger cities. It is now becoming serious in the smaller town. "What can we do for the evening service?" is the anxious query of many a church board. Perhaps more churches have installed projection apparatus for this than for any other reason. I know my opinion will be sharply contradicted but I have little interest in pictures as mere "crowd-getters." If a picture does not have a vital contribution to make to the spirit of worship, we never use it. Many reports have come of successful services built upon the conspicuous use of pictures, but their permanent success is doubtful. The reason for this situation is not far to seek: the purpose of the church service is to develop the spirit of worship—the realization of and the cultivation of the sense of the presence of God.

We have found few films that actually develop a spirit of worship. Perhaps the most successful are some of the scenics which really awe us with their magnificence. "Canada's Mountain of Tears," and "A Little Bit of Heaven" are two exquisite bits from the Ford Weeklies. "Solitude," by Bruce, is equally good. Such pictures could be used in services dealing with the majesty and wonder of God.

Missionary sermons can be greatly aided by travelogs which depict life in mission lands, but there are only a few films picturing actual missionary activities. The International Church Film Corporation has a good collection which was originally taken for the Interchurch World Movement, but the range of subjects is limited. Vitagraph and Educational both have some good films showing the life in Egypt, Syria, and the Holy Land which are fine for portraying the conditions under which the Bible heroes lived. The International Church Film Corporation and the Educational Film Company have each produced a few biblical stories, but strictly biblical material is scarce. One difficulty in producing such film is the variety of doctrinal interpretation which colors the production of the picture or the conception which the spectator brings to the picture. The few biblical stories now in film form are mostly single reels. It is difficult to make a short picture grip an audience. Moreover, the average producer is interested in the dramatic opportunities and not the spiritual interpretations. He produces "thrills" rather than an appeal to the conscience.

In addition to the material suggested some men have used single reels and short features and "adapted the lesson" of the picture to form the basis of a "sermonette." But such services seldom impress one with a sense of unity and purpose. The "adaptation" is frequently too remote to be very impressive, and so fails to carry its point.

There are a few five-reel features that have a strong enough message to be used as a full Sunday evening service. "The Stream of Life" is one such. This picture,

followed by a brief exhortation, has produced some excellent results on many occasions. "The Miracle Man" could be so used if it were reviewed carefully beforehand and some objectionable scenes cut out. "The Copperhead" would serve excellently for an evening service on some patriotic occasion. This picture is one of the strongest Lincoln stories we have. "The Servant in the House" is a strong story, but the average churchman would want to eliminate some of the unimportant scenes for the sake of the message as well as for the sake of brevity.

The difficulty in the use of all such pictures is the time element. Few five-reel features can be shown in less than an hour and a quarter and this leaves little time for the other part of the service. A brief address by the pastor is absolutely essential if the service is to be made one of worship instead of mere entertainment. The breaks between reels can be bridged over by the use of illustrated hymns which form a valuable addition to the service.

Many pastors have been using one- and two-reel features as a basis for their service. "The Good Samaritan" (International Church Film Corporation) lends itself admirably. The regular song service is used, followed by a single- or double-reel picture which forms the background for the evening sermon. In such cases the sermon is seldom more than fifteen or twenty minutes in length but organized to drive home the lesson of the picture, or to make an application thereof. A number of single-reel Bible stories can be obtained. "The Lincoln Cycle," by Ben Chapin, consists of ten episodes, each in two reels. Every one of these episodes makes an excellent basis of such a service.

One of the difficulties in using such pictures arises from the fact that the preacher needs an advance showing in order to be prepared to make his application effective. The conditions of film distribution frequently make it well-nigh impossible to get a view of the picture more than a very few hours in advance of the actual showing. All such material must be accepted by the average exhibitor on the recommendation of some other person who has used

it. Film exchanges handling such pictures would do well to prepare a brief synopsis of the reel, together with a suggested application of same, to guide the exhibitor in his booking of film and in his preparation of the message to accompany the picture. Every pastor who uses film for Sunday evening services would eagerly welcome such assistance.

The most useful sources of information on the subject of film serviceable for Sunday evening services are the "white lists" published by the Methodist Committee on Conservation and Advance (740 Rush Street, Chicago) and the selected list of "1001 Best Films," published by the Moving Picture Age (418 South Market Street, Chicago). The several film magazines interested in this field are publishing articles from time to time which describe various features, and single reels that have been used to advantage. No church exhibitor ought to try to carry on such work without being a subscriber to one or more of these publications.

The whole question of pictures in a service of worship is largely a matter of the personality of the preacher. Any man who uses them must be prepared to contest with them for the mastery of the meeting. Either the pictures or the preacher will dominate the service. The minister must dominate if he is to impress his message. I believe that pictures can be used to advantage in an evening service of worship, but they cannot be relied upon to deliver the message. I never feel that a service is complete which does not press men for personal decisions. *Pictures do not do this thing.* Nothing but a dynamic personality gripped by a message can do it. Pictures only build "atmosphere" and furnish illustrative material out of which the preacher can lead his people to decisions.

I must explain what is meant by "building atmosphere." I preached one night on "Bread and Life." The church was decorated with bundles of wheat. The pulpit was adorned by three beautiful loaves of bread. Each person present was given a miniature sack of Gold Medal Flour as a souvenir. The audience sang songs about sowing and

reaping. A picture showed ancient and modern methods of milling and baking. When the sermon started, the people were in a mind of harvesting and reaping and bread-making. It was then easy to lead them over into a spiritual interpretation.

Film can be profitably used in connection with special days. Looking over our calendar for the year I find more than twenty special days which can be remembered by special observance—New Year's, Lincoln's Birthday, Washington's Birthday, Leap Year Day, Valentine's Day, Saint Patrick's, Easter, May Day, Bastile Day, Commencement season, Flag Day, Fourth of July, Labor Day, Harvest Home, Halloween, Armistice, Thanksgiving, Christmas, etc. In addition we have observed Roosevelt Sunday, Burns's Birthday, Red Cross, Community War Chest, Armenian Relief, etc. In addition there are special services of local interest, such as, Hospital Sunday, American Indian Night, High School Night, Boy Scout Night, Nurses' Night, Masonic Night, Rotarian service, etc. I do not observe all of these occasions in the course of one year, but they all offer opportunities. The important thing is to maintain the religious significance and impress the audience with the sincerity and vitality of the message. A great religious virtue is identified with every one of these occasions, and I undertake to stress the need of that virtue.

Pictures of a sympathetic character are available for all such services. But the pictures are not used merely to get the crowds. They are employed for the sake of the contribution they make to the service. Film can be secured with comparative ease. Historical film will fit into almost any patriotic occasion, and such pictures are rather numerous. Special causes like the Red Cross and Near East relief have many films which they are glad to have used. The Red Cross has a fine list of film for use on many occasions, all of which are distributed free.

Two words of caution are important: 1. Plan your year's campaign well in advance. 2. Book your film as far in advance as possible to be sure to get exactly what you want. This applies to a social program as well as a program for

Sunday nights. We book our Christmas film about September first and our Easter film is booked by December first. There is an added advantage—a program planned well in advance is far more likely to have a real objective.

We find the largest use for pictures in social entertainment. Many occasions call for some form of entertainment. Pictures are convenient, popular, and cheap. Men's banquets, Scout meetings, socials, and similar gatherings need a program and some fun. Scenics, comedies, cartoon comedies, travelogs, and magazine reels will serve admirably. We have a monthly meeting of our official board following a dinner. As a diversion we use one reel of pictures just after dinner.

We never use film in any function where an admission is charged. This policy saves us from many complications on the subject of war-tax, film rentals, theater competition, and unfair criticism. In our "Neighborhood Night" which will be described in a later chapter, we always take a collection, but only to cover the expenses. At banquets the cover charge is made to include the cost of the entertainment.

We meet certain difficulties in using pictures in connection with general socials. They provide entertainment without action, which is a serious drawback where youth is involved. Moreover, the features are usually too long. We therefore use the one- and two-reel pictures, most of which are comedies and scenics. The average comedy is the most unsatisfactory film now produced. It is in the comedy that we find the most of the lewd and suggestive action and objectionable subtitle. We always inspect our comedies with the greatest care. We have found the "Edgar" Comedies (Goldwyn) above reproach, likewise Briggs' series of "When a Feller Needs a Friend" (Famous Players). Mr. and Mrs. Drew have also done some very clever things (Famous Players).

We have found that a comedy that appeals to the adult will not always appeal to the child. The first two series mentioned above are not unusually popular with children because they satirize childhood. Children enjoy the slapstick variety like the Semons, the Chaplins, etc. Animal

pictures like the Ditmar's and other nature films are good pictures for smaller children. We have found that fairy stories are exceedingly popular with both children and adults.

This discussion can hardly be complete without at least a brief reference to the subject of projection. Simpson Church uses a portable machine because we have four different auditoriums in which we want to show pictures for various functions. Furthermore, we can take the machine out to private homes for meetings of special groups. We use the standard inflammable film with only a slight increase in the insurance rate. Inasmuch as cities vary so widely in their requirements, I would suggest that the church which contemplates the installation of equipment shall thoroughly familiarize itself with all ordinances and then comply exactly. It ill behooves the church to lead the way in law evasion. I do not feel that it is always absolutely necessary for the church to try to compete with the theaters in perfection of operation. We should make the best provision for our work that space and money will permit. If it is at all possible, try to secure the very best equipment that the market affords. It will pay well in the long run. But let no man be discouraged. If the work is done in a sincere and earnest fashion, the crowd will good-naturedly overlook many technical defects that would be seriously criticized in a theater.

CHAPTER III

PICTURES IN THE COMMUNITY PROGRAM

THE average moving picture is produced for purposes of entertainment. The producer is an entertainer and not an educator or reformer. Whatever contribution the picture makes to education or reform is incidental to its first purpose—entertainment. The church will therefore find pictures better adapted to its social program than any other feature of its work.

Every community has certain social centers, supervised or unsupervised. They may be churches, schools, clubs, and settlements, or they may be barber shops, garages, restaurants, or pool halls. The influence of the "social center" will depend upon the character of its leadership. An unsupervised place is more liable to be bad. I am firmly convinced that the church must soon set out to become the dominating social center of the community, and to do so it must minister with sympathy and understanding to the social life of the people.

The instinct to play is universal. During playtime the mind is open and receptive—the player wants to be pleased. The average man's day is full of monotony and devoid of adventure. That institution which supplies recreation—which lightens the day's toil—will find it easy to capture his heart and loyalty. Fortunes are being made because of the loneliness and monotony of millions of lives, by the agents of commercialized amusement. The church has a wonderful opportunity to inspire and hearten through wholesome recreation provided without thought of profit.

With this idea in mind we have developed a function known as "Neighborhood Night." The purpose is primarily entertainment. The program is planned with the hope of interesting all members of the family. Beginning about

SOME EARLY ARRIVALS

The Neighborhood Night entertainments attract hundreds of children every Friday night. These children have come almost an hour before the opening of the program and are waiting for the doors to be opened. Each one is admitted by season ticket.

October 1, and continuing until May 15, every Friday night is set aside for this function. We use this night because there is little conflict with the children's school work. Beginning at seventy-thirty we offer a program of one hour and a half, of which pictures are the principal feature. By appealing to all groups the function has become exactly what the name indicates—Neighborhood Night.

Our management is called "The Neighborhood Night Committee" and is answerable to the official board of the church on the same basis as the Sunday school board. It consists of six men and six women, with a chairman, secretary, treasurer, and five special committees. The committee members are not, necessarily, members of the central committee. Monthly meetings are held and the work carefully planned and discussed. Reports are made each month to the official board of the church. The special committees are as follows: (1) Registration, (2) Film, (3) Program, (4) Police, (5) Social.

We admit any child in the neighborhood who presents a season ticket. This ticket is given to the child, without charge, when he registers with us. These registration cards are filed in the church office. Boys are registered on white cards and girls on red. No child is admitted without a ticket unless accompanied by parent or adult. Our own children are registered at the close of their Sunday school session, others register by coming to the church office on Friday afternoons.

Because of the lack of seating space we limit the issuance of tickets. In order to provide for our own children adequately the registration is opened to them one week in advance of the outsiders, tickets being issued at the close of the school session. A staff of ten registrars recently handled nearly four hundred children in less than an hour. We had, last winter, nine hundred and eighteen season tickets out in the neighborhood, and held two programs each Friday—one at three thirty and one at seven thirty; the afternoon program shows to the younger children the same picture which is shown to the adults at night.

As soon as the registration cards are available, we throw

our whole organization into the work of calling on the homes of children who go to no Sunday school. Names of such children are furnished to the teachers of Sunday school classes. We have been able to make one hundred calls per week on these "prospects" with the result that scores have come into our Sunday school. The names of the fathers and mothers give us a fine line of "prospects" for our adult classes. Our men's class recently conducted two visitations among the men, securing a considerable number for the various activities of the church.

When the financial canvass was made for the year's budget of the church, these "outsiders" contributed almost $1,000 toward our annual expense. Many church letters have been found as we have called in the homes, and many others have been brought into the church through profession of faith, the first contacts being made through the Neighborhood Night. One of our most valuable musicians was brought to us by our picture programs. Her little boy heard of the "movies" from schoolmates, brought his mother, and eventually the whole family united with us. We consider this registration plan absolutely essential to our organization.

The Committee on Film consists of the pastor, a member of the Board of Trustees, and the superintendent of one of the grade schools of the city. All films pass the inspection of this committee. Some of them we review, some of them are accepted on the word of film exchanges whose judgment we have learned to trust, and some of them are secured through trustworthy advice from other users. By following suggestions in The Moving Picture Age and other film magazines we get much help in the selection of film. The National Board of Review issues a booklet which lists many fine features. The following pictures have been used in our programs with splendid success:

Tom Sawyer.....Famous Players-Lasky
The Warrens of Virginia.....Famous Players-Lasky
Freckles .....Famous Players-Lasky
Huck and Tom.....Famous Players-Lasky
Mrs. Wiggs of the Cabbage Patch....Famous Players-Lasky

The Copperhead.....Famous Players-Lasky
Sis Hopkins.....Goldwyn
The Kingdom of Youth.....Goldwyn
Jack and the Bean Stalk.....Fox
Fan Fan.....Fox
Treasure Island.....Fox
Babes in the Woods.....Fox
The Life of General Pershing.....Fox
Smiles.....Fox
Evangeline.....Fox
From the Manger to the Cross.....Vitagraph
The Fortune Hunter.....Vitagraph
Anne of Green Gables.....Realart

The following pictures have a fine appeal for an adult audience, but do not appeal to the children so strongly:

The Blue Bird.....Famous Players-Lasky
Little Women.....Famous Players-Lasky
His Majesty Bunker Bean.....Famous Players-Lasky
Les Misérables.....Fox
Tale of Two Cities.....Fox
Puddenhead Wilson.....Famous Players

The Methodist Committee on Conservation and Advance has developed a service in this line that is absolutely unique. Hundreds of films are being inspected and listed. All necessary "cuts" are indicated and their findings are at the disposal of any interested pastors. The inspection of the pictures is done by men who are trained to the work; it represents the judgment of ministers who are entirely familiar with the needs of the church and with the problem of the church exhibition. At the present time they have a long list of film which is entirely usable for church showings which they are glad to furnish without cost. The writer has made it a habit to consult them freely concerning film in which he was interested or when in need of information concerning equipment or other technical matters. The service is all free and of inestimable value.

We seldom use more than five reels because of the time involved. Occasionally we make up a program of miscellaneous films—educational, comedies, and animated cartoons. Younger children enjoy these programs better than adults,

because their minds will grasp a shorter and less involved tale more readily.

Young people between the ages of eighteen and twenty-four have less interest in our general programs than either adults or children. We have found it necessary, on many occasions, to organize programs especially for this group which can be held separately. It is a good plan to have a committee from among the young people themselves select their own film under tactful leadership.

A brief space of time elapses between reels as the machine is being reloaded. Unless careful provision is made this break becomes demoralizing. Something has to be provided the instant the picture stops. We usually spend three minutes in "specialties," furnished by the audience. Occasionally guests are imported as entertainers, but we prefer to use our own talent. Sometimes it is the Sunday-school orchestra, sometimes a child vocalist or reader, and sometimes a simple trick of magic which points a moral. The Chicago Magic Company, 72 West Adams Street, Chicago, publishes a booklet by a young Baptist evangelist, which is of great help in such work.

We have made up several sets of slides illustrating hymns and patriotic songs. These songs thrown on the screen are enthusiastically sung by the audience. We also use the intermission in which to announce Sunday services and other features of the week's program, also as an opportunity to take the collection. We pay no one for participation in the program, and all funds collected go to pay for the film and publicity.

One of the essential elements in the program is "pep." Long waits are fatal. The violin must be tuned and ready to go when the picture stops. Singers are seated next the aisle to avoid delay. The pianist is regular, understanding every point in the program, and has developed perfect teamwork with the leader. The chairman of our committee presides, opening and closing the program with prayer. I make it my business to be in the program, if even for only a few minutes, to let the people know that I am watching the meeting. The use of illustrated songs makes it possible

to "patch up" a program at the last minute if talent disappoints us or in any other emergency.

The use of season tickets makes doorkeepers necessary. These are called the Police Committee. These people have their regular stations and understand every regulation thoroughly. We adhere to every ruling very carefully—one "exception" will dissipate the gains of weeks. The doors are open at seven o'clock with doorkeepers present, and children are required to be seated in an orderly fashion. Inside, the "police" make it their business to maintain order. Our building consists of a main floor and a gallery. By bitter experience we have found it necessary to confine unattended children to the main floor. This great crowd of active little folk needs a "salting of adults." Therefore "attendants" are scattered through the crowd. If a child persists in misbehavior, he must surrender his season ticket.

Because of the large number of strangers we have found it valuable to delegate certain people, "the Social Committee," to mix with the crowd and meet the new-comers. By being present at the close of the program I am able to meet many such people personally and through that to get them interested in our other activities. Our "visitors" and Social Committee make this a part of their "church work" and gather scores of names which are filed in the office and followed up.

Several variations of this plan are in use in other churches of my acquaintance. Central Park Methodist Church, Saint Paul, Minnesota, uses two or three reels on their Tuesday "Community Night," which are followed by classes in a variety of subjects. The pictures are usually an advertisement for the study classes. The Agricultural School of the University of Minnesota is in a district not directly served by a picture house. The school puts on a weekly program and charges a small admission, the profits going to local improvements. The students are put in charge of the program, and thus are taught how to handle public meetings.

Saint Paul Methodist Church, Chicago, formerly used pictures on Friday evenings as a program of entertainment for

young people living in rooming houses in the vicinity. The picture was followed by a frolic which usually lasted for a couple of hours after the picture. This function was known as "Friendly Friday Night," and the follow-up work was done by a committee which worked in the crowd that stayed for the frolic. The Methodist Church of Rantoul, Illinois, combines business, religion, entertainment, and sociability in a big "Church Night," which includes a dinner, committee meetings, a picture and study classes.

Halsted Street Institutional Church, Chicago, uses miscellaneous films chosen particularly for children and offers an hour of entertainment on Monday evening, interspersed with singing and other forms of entertainment. The children of that section of the city call it the "Penny Show" because of the admission price. This entertainment is promoted as a means of getting the children interested in the other activities of the church. As an advertisement it is a success. As an entertainment in a slum community it renders a real service.

First Methodist Church, Flint, Michigan, uses pictures one evening per week featuring numbers from the young people of the church as their specialties. Much of the management is intrusted to the young people's society. In a few instances churches charge an admission and compete with the picture houses on a purely entertainment basis. With this plan I find myself in small sympathy.

CHAPTER IV

PICTURES IN THE EDUCATIONAL PROGRAM

THE Christian Church, so far as the Protestant denominations are concerned, is only beginning to realize the importance of religious education. The vigorous revivalism of the last generation emphasized the matter of personal decisions, but it did not develop an educational program by which the converts were trained in religious thinking. Through the modern Sunday school boards, however, increased pressure is being laid on the local churches and scientific methods and high scholastic standards in Sunday school work are becoming more and more popular. But it yet remains for some one to work out a satisfactory educational program for the adult members of the congregation.

For years the professional schoolmen have viewed Sunday school methods with benevolent tolerance. It is true that the work has not always been the best, but wonders have been accomplished when one remembers that untrained teachers and volunteer workers without pay have worked with children whose attendance was entirely voluntary and with equipment which was almost always insufficient. As scientific education develops in the public educational system, there is seen a gratifying development of the corresponding standards within the church schools. Because the secular schools have found visual instruction of such value, the church schools may well take the pains to study the subject with great care. The problem does not concern the children alone. The educational program must be planned to meet the needs of the adult group which has grown up under a system that was haphazard and fragmentary. Pictures can be used to advantage in adult work as surely as with juvenile groups.

Pictures possess certain advantages and values that

should appeal particularly to the educator in the religious field. Scientists and psychologists have long declared that eighty-five per cent of our education comes through our eyes. Religious education, until late years, however, has appealed almost exclusively to the ear. Pictures that adequately present the message will be found to have unusual advantages because of their natural and scientific appeal.

One of the great problems of the church school is the untrained teacher. The conscientious pastor and superintendent is always asking the question, "What are the teachers teaching?" A picture standardizes the lesson and is not subject to a variable interpretation. In the case of missionary instruction, the personal interest, or lack of interest, does not defeat the picture as would be the case in many instances of oral instruction. The problem of voluntary attendance and discipline encourages irregularity, but the entertainment value of pictures helps to secure instant attention and regular attendance. The church school which experiments in the use of pictures will soon find that they make a considerable contribution to the solution of a number of vexing problems of general administration as well as the purely technical side of teaching.

In order to get the best results from film it is necessary to have in mind some definite objective which is to be served by their use. The brief period of time that the school has for its work makes it impossible to use long pictures. One reel is, under all normal circumstances, quite sufficient. There is no time for the purely entertainment film—we have bigger work to do. Every picture shown should have some exact relation to the general educational program—some plan which has been worked out with great care. Such a program will be described in a later paragraph.

Some of the problems to be met in this work seem serious indeed. In the first place the average Sunday school room is not adapted to daylight showings. The windows have to be darkened, which interferes with ventilation. Many churches have installed their picture machine in the main auditorium of the church, where it is to be used in connec-

tion with the services for public worship. No use can be made of it for school purposes without assembling the school in the auditorium. Among the larger schools the departmental sessions are entirely distinct and separate. In such cases a picture shown to one department is missed entirely by all others. The writer has found it of great advantage to install a portable projector, and any material is thus made available to all departments with a minimum of confusion and disturbance. Indeed, the opportunity for the use of pictures is such that many churches will find it worth while to purchase a small portable projector for the educational work alone.

The whole question of lighting the room used for pictures is a problem. It will be discovered that the light which injures a picture is that which shines directly upon the screen. Theaters, using the indirect lighting systems, can be almost as light as the normal auditorium so long as the light bulbs are concealed. Windows can be curtained so that the rays of light cannot strike the screen, and a shadow box used in showing the picture which will insure an image almost as clear as one shown in a darkened auditorium at night. A shadow box consists of a black curtain, probably five or six feet in width, stretched at right angles to, and from the top, of the screen. This has much the appearance of the visor of a cap. If the screen can be set back far enough so that the side curtain does not obscure the view, this black curtain should be dropped directly down on each side. If it obscures the vision, the curtain can be arranged to taper off toward the bottom. The whole has the appearance of a box—the back being the screen and the sides, the curtain. The result is a darkened screen upon which the image is thrown. By deepening the curtain, and using some opaque material painted black, it has actually been possible to show pictures in such a shadow box in broad daylight.

The second problem, of course, is the picture material that is available and adaptable to the Sunday school curriculum. A brief study of the religious material used by the school will classify it somewhat as follows: (1) doc-

trinal, (2) moral, (3) biblical, (4) missions, (5) church history.

Much of the Sunday school instruction has to do with the purely doctrinal material, including such subjects as the fact of God, the presence of God, the character of God, the meaning of prayer, the interpretation of religious experience, etc. Such subjects do not easily admit of treatment in pictorial form and little help may be expected at this point. The Monarch Film Company, Osage, Iowa, advertises "sermonettes" on such subjects as "God," "Prayer," "Worship," "Gossip," "Happiness," etc., but I am not prepared to express a judgment on them, for I have never used any of them. So far as I know, this is the only attempt that has been made to present such material.

The New Era Film Company (Chicago) has produced a series of sacred songs illustrated. These films are so timed that they will synchronize with an organ or piano and allow the pictures to be shown while the audience is singing.

The church school must present the moral virtues in a variety of ways. Many one- and two-reel stories can be found which serve this purpose admirably. The Moving Picture Age has published a booklet entitled "1001 Films" which describes many pictures that are of great value. This booklet should be in the hands of every church exhibitor, for it is a mine of useful information. The National Board of Review (70 Fifth Avenue, New York City) publishes several pamphlets listing film for various purposes. Their advice is dependable. Such subjects as truth-telling, honor, integrity, bravery, loyalty, chivalry, etc., can be effectively presented.

Here again the service of the Methodist Committee on Conservation and Advance is of unusual value. Their moving picture and slide department is able to furnish a list of several hundred films, classified according to a wide range of subjects, all of which are usable for educational purposes. The church that is planning an educational program can do no better than to consult this committee and secure their suggestions.

The stories of Bible heroes and incidents are being produced in larger quantity than in former years. The International Church Film Corporation (Flatiron Building, New York City) is producing some material in this field, but has not yet reached the point of quantity production. "The Good Samaritan" and "The Blind Bartimæus" are especially well done. In time they may be expected to give fine assistance. Atlas Educational Film Company (Chicago) has a fine picture of "Esther," besides several other biblical stories. Vitagraph (469 Fifth Avenue, New York City) has a fine picture of the life of Christ called "From the Manger to the Cross" in seven reels. The lists of film already mentioned provide many other suggestions. Pathe has a wonderful colored picture in six reels, entitled "Behold The Man," which is one of the most impressive that has yet been filmed. The art work is superb and the faithful portrayal of the life of Christ leaves little or nothing to be desired.

Much of the Scriptures are only partially understood because of the ignorance concerning the social conditions under which they were written. Many films are now obtainable which faithfully depict Oriental life in such a way as to make the Bible times relive before our eyes. The habits and customs of the Orient have changed so little during the last two thousand years that modern pictures serve almost perfectly. There is as much of this material available as any school would want. Almost any of the larger exchanges can furnish it.

No small part of the instruction of the church school has to do with the missionary interests of the church. The Foreign Mission Boards of almost all the denominations have films showing the work of the mission stations or they know where such films can be obtained. The Methodist Committee on Conservation and Advance controls all Methodist film; the Baptist Board of Foreign Missions for the Baptists and the American Board of Commissioners for Foreign Missions for the Congregationalists serve their constituencies well. The Presbyterian Board of Publication assists very effectively. Some of the denominational educational boards have been issuing film depicting college life.

Travelogs similar to the Burton Holmes (Famous Players) pictures are to be had from most exchanges. These will be valuable in showing the social and geographical conditions under which the missionaries work.

There is a limited amount of material dealing with historical themes relating to church history. The Methodist Book Concern (Cincinnati) has just issued a multiple-reel feature which shows the development of this great publishing house which is now the largest publishing concern in the world. This picture is, in fact, a history of American Methodism. Some small amount of material can also be secured through the Methodist Centenary. Congregationalists are so intimately associated with Pilgrim history and New England that much of that material can be adapted. Some few reels telling the story of such leaders as Luther, Knox, and others, can be found. Church mission or educational boards can usually give information as to where to obtain such film.

In those instances in which the church school has a general assembly at the close of the study period, it seems to be the wisest plan to use the pictures at that time, for more people are reached with less difficulty. Not more than one reel should be chosen, but with a careful regard for sequence of thought and cumulative effect. Thus, it might be advisable to use a series of reels during a period of six weeks showing the life in the Bible lands with scenes from Palestine, Egypt, Syria, Arabia, and other countries. A series of reels showing missionary activity could become very interesting if the material were to be arranged as a "Trip Around the World." A series of pictures of "Old Testament Heroes" could be arranged. An abundance of material for "Americanization" work is available where a school wishes to present such a subject.

For those schools which hold separate departmental sessions the problem is not so simple. Perhaps time can be taken at the early part of the hour for one department and at the later portion of the hour for the second department. This would require that the church be equipped with a rewinding device. A few churches will assemble an entire

NEIGHBORHOOD NIGHT

Twenty-eight complete families are seated in the galleries. This picture shows only a little more than half the crowd which gathers every Friday night.

department in the room equipped with the projection apparatus and use the entire study period for missionary instruction, perhaps once per month. In such cases more than one reel can be used. One church is planning a mission hall, to seat about seventy-five, in which will be shown a reel of pictures in addition to missionary slides each Sunday. Groups from the various departments will be brought to the hall at regular intervals for this study. The "lecture" and program will be under the direct supervision of an expert who does nothing else but prepare these missionary lessons. By the plan of rotation each pupil in the school will be present in the hall about once per month.

But the educational opportunities are by no means limited to the sessions of the church school. Saint Paul Methodist Church, Chicago, formerly held a meeting called "Boys' Assembly" on Saturday mornings. Various types of work were presented, mostly nature study, music, scoutcraft, and similar subjects. Pictures were very successfully used in these sessions showing boys' work, scoutcraft, and American history. The various railroads furnished some beautiful film showing the scenic glories of America. Boy Scout troops which hold regular meetings are greatly interested in just such film as I have mentioned.

Simpson Methodist Church, Minneapolis, has a group of boys known as "The Boys' Council" which represents every class of boys in the school. This council organizes a "bean feed" for the boys of the church at certain intervals and presents a program of interest to boys especially at such times. These pictures are usually industrial, nature study, or historical. The comedies that appeal to boys are of the "slapstick" variety, and workers who are interested in studying the matter will find considerable help in the list of "Films That Boys Like Best" which is published by the National Board of Review. A "Girls' Council" is also organized for girls' work and similar functions are promoted through this group.

Films for these gatherings of boys and girls can be obtained through the Y. M. C. A., the Y. W. C. A., the Boy Scouts, the Red Cross, the United States Navy, and many

other public organizations. Some of the material furnished by the Industrial Department of the Y. W. C. A. (New York City) is unusually good for girls' work. The International Harvester Company (Chicago) has a splendid series of agricultural films which will be of interest to boys in rural communities. The important railroad systems have put out a large number of pictures advertising their service which are among the best scenics produced in America. The Burlington, Great Northern, Northern Pacific and Santa Fé have each done especially good work. The Ditmar animal pictures (Educational Films Corporation, 729 Seventh Avenue, New York City) are especially popular and can be used without any preliminary inspection.

I have found that children do not enjoy the comedies that satirize child life. The humor does not appeal to them, for it seems too much like real life. Boys are not often deeply interested in simple scenics. Girls enjoy them greatly. Films from the big packing concerns of Chicago, showing the preparation of foods, appeal to the girls quite well. Wilson and Company, Libby, Armour, and Swift all have some very valuable material. Most of these pictures just mentioned are loaned rent free. The Disston Saw Company of Philadelphia formerly printed a booklet giving the names of all the industrial firms in America which furnished free industrial films. Some copies can still be obtained.

The use of film in connection with women's work presents unusual opportunities. Practically all churches have women's guilds, missionary societies, or other similar organizations. I have found that a portable machine makes it possible to take missionary films, educational reels, etc., right to the homes where the meetings are held and the use of pictures has been a considerable addition to their regular programs. The same general educational program suggested for the missionary studies of the Sunday school will have value in the women's group. Some one should review the film in advance in order to be able to discuss it to advantage both during the time that it is being shown and afterward.

In connection with the social or work programs of the

women's societies the writer has found it of advantage to show the "food films" mentioned above, also certain pictures which portray public health conditions. Anti-tuberculosis films are available and should be more generally used. Red Cross societies will find it of interest and value to use some of the Red Cross films. These are of a high quality and loaned rent free. The nearest regional headquarters can supply them on request.

In young people's work, in connection with the Sunday evening devotional service it has been found helpful to use a "Trip Around the World" as a missionary feature. This work should be planned well in advance and can be a part of the opening service so that it need not detract from the regular study of the evening.

Many churches hold monthly meetings for the men. Industrials, travelogs, scientific and scenic films are always popular with such groups. If the speaker of the evening represents some great industry, it is usually an easy matter to get a film from his line of business. If he comes from a distant State or city, the picture can lend local color. One men's club once used a Scotchman and had a reel showing the Scotch hills. The music was furnished by a bagpiper. Such opportunities are endless.

Almost every city of size in America has its charitable societies sometimes organized as a federation. These have been preparing film of late showing the needs and work in the city. The church should show these film whenever possible for the sake of training the people in community conscience. I have long been in the habit of showing films as a part of the campaign of education in support of the great financial drives of such organizations.

We have too long thought of film from the standpoint of the entertainment features alone. It is hoped that the foregoing suggestions may be of use in showing the educational opportunities that are open to the enterprising church worker who wants to make use of this new and scientific ally. Perhaps the suggestions made will not be usable in every case, but they will have served their purpose if they start other men to studying the opportunity.

CHAPTER V

FINANCING THE CHURCH PICTURE PROGRAM

THE problem of financing the picture programs of the church involves two fundamental policies of church administration: first, the relation of the church to socialized amusement, and, second, the financial policy of the church. I cannot discuss the financing of the moving picture program without stating my convictions on these two questions.

The instinct to play is universal. Every man must make play out of his work or it becomes drudgery. Modern machinery and industrial organizations have robbed thousands of workers of all opportunity to invest their day's work with the play element. All imagination is gone. A man who employs more than three thousand girls recently said, "The most of the girls who work for me live for the sake of the time from seven-thirty in the evening until eleven o'clock at night." The evening hours have become the great playtime of the millions of American workers. Sundays are their holidays. Outside of work hours they are seeking the adventure that their work has denied them. They are seeking play. The man who can invent play and satisfy the quest for adventure will find that the crowd will follow him a long way and pay him well for his pains.

The economic forces and the social conditions of modern life have conspired, therefore, to put the play life of America into the hands of those who accept the trust for pay. The result is that we are being played to but we are not learning to play for ourselves. Tens of thousands of men will sit in the bleachers and watch eighteen men play. The Yale bowl seats fifty thousand men who watch twenty-two college athletes contend in play. Millions of Americans sit every night watching the actors on American screens play. *"We are playing by proxy."*

Great character forces are developed through normal play. "Play is the work of childhood." As people learn to play fairly, they learn to work honestly. Therefore the church is in a position to render a great service to the community life as it revives the interest in and develops the ability to play. It requires as much initiative and executive ability to organize play as to organize work. That is why there are so few play leaders.

This also accounts, in large part, for the popularity of the dance. It needs little direction, all may participate, and it gives opportunity for the expression of the play instinct without calling for any particular intellectual investment. The play instinct, prostituted to profits, becomes vicious. Through the redemption of the play instinct Christianity can bring about a new social conscience. But if the church looks upon the universal love of play and desire for entertainment as only the means of disguising its financial plans, it has been untrue to its trust. Too frequently has the church capitalized the love for play in the interest of the new carpet or organ. Because people wanted entertainment we have gone into the amusement business (excusing ourselves on the grounds that we were furnishing "clean entertainment") and paid our church expenses out of the profits. I am convinced that such a policy is ruinous to the church and detrimental to the best interests of the community. *Let the church go into the entertainment business for the sake of the service it can render and be satisfied when the actual cost of the service is met by the income.*

A shortsighted financial policy has been the millstone that has dragged the heart out of many a church. Instead of laying plans on the basis of the known need of community, we have planned our activities on the basis of the funds available to finance them. Because of this attitude the use of pictures has been considered a luxury because it has represented an expenditure that could be eliminated. If pictures were to be used, the decision has been made because we thought they would "pay." Of course the average church budget is carrying as heavy a load as it dares

and there are no funds for useless luxuries. *But if a thing is worth doing, it is worth financing.* If it is not worth financing in a businesslike fashion, it is not worth the doing.

In studying the financial problem there are two chief questions: First, what does it cost to install projection apparatus, and second, what does it cost to operate? Churches have had a wide variety of experiences in both these matters.

The first question involves the type of machine to be used, the building in which the machine is to be installed, and the ordinances of the city in which we propose to operate. There are three general types of machines. The small portable machines range in price from $200 to $300. The semiportable machines can be installed for $225 to $500. The high-powered, regulation theatrical projectors range from $400 to $1,000, depending upon the make and the size. The most churches have been installing the smaller machines, but of late some churches are taking the work more seriously and putting in the best equipment that the market offers.

I think it is a serious mistake to adopt plans for a new church and omit some arrangement that will permit of the use of projection apparatus. Perhaps the church is not ready to use pictures immediately but its building should be so planned as to make the work feasible when the time comes.

In old buildings it is sometimes difficult to make provisions for a standard equipment because of the architecture of the plant. Some churches are almost compelled to use the small portable projectors. In all cases, however, it is of the greatest importance that the church shall observe the city ordinances with the greatest care. We compel the theaters to observe the letter of the law. The church has no right to ask for special privilege. All fire ordinances are written for the protection of the public, and no church has a right to jeopardize the safety of the people because it costs more money to comply with the city regulations.

If only one machine can be installed, I believe that it will

be found to be of greater service if installed in the social rooms of the church. Few of us care to take our entertainment functions into the sanctuaries unless compelled to do so. We believe in keeping one room of the church sacred for purposes of worship, though that is a matter for the local committee to decide. We do not depend upon one piano for our music in all parts of the building; why depend upon one picture machine, made stationary.

A variety of plans have been used in meeting the initial expense of installation. I know of several churches which have put in projectors and paid the bill out of the regular income of the church. This may be possible where the church is on a sound financial basis and is able to include an item of this size in the regular budget. In a few other cases individuals have become enthusiastic over the use of pictures and have presented the church with a full equipment. In another case the equipment was a memorial to a member of the family who had been an enthusiastic worker in the church. These, however, are the exceptional cases. The smaller churches will have to plan carefully.

Pilgrim Congregational Church, Minneapolis, installed a machine and announced a series of Sunday evening programs. The church is located in an industrial community and the venture attracted large crowds. The collections averaged about $40 per evening and within a short time the profits, after the film was paid for, had made a substantial payment on the machine. The balance of the cost was carried by the budget.

Simpson Church, Minneapolis, borrowed the money from an interested member of the church and purchased the apparatus, paying cash. The Sunday school stood sponsor for the project and took $100 out of the regular treasury. The collections taken at the "Neighborhood Night" social programs accumulated a sufficient fund, in time, to pay the balance. One musical concert was given to the community with the understanding that all admissions were to go to the payment on the machine. This was making the social program carry its own load of expense. It required about one year's time to complete payment.

Saint Paul Methodist Church, Chicago, used a unique scheme in paying for their equipment. The Young People's Society assumed the responsibility in this case and capitalized the venture to the extent of the full cost of the projector, the curtain, and the first four programs. Shares were offered for sale of ten cents per share. The total number, if sold, would produce enough to pay the total cost. The shares, selling for such a small sum, were put within reach of the little children of the Sunday school. Printed certificates were issued to each purchaser of stock, showing just how many shares had been purchased. The four programs were given to the community free. It required but one day to sell enough of these shares to pay the cost of installation. Of course it was a disguised form of subscription, but the stock plan made it possible to take the small subscriptions.

In many instances the total cost has been figured, a subscription list has been made up, and contributors are solicited to make payments on or before a certain date. Most manufacturers will allow a few months for complete liquidation. I would advise that all items should be considered, including projector, curtain, and booth if needed, and that the total cost be made the basis of the initial asking. If the apparatus is purchased piecemeal, it usually develops dissatisfaction. The wisest policy is to equip properly from the start. Such equipment will total usually about $300 to $1,000, depending upon booth, fireproof construction, type of machine, curtain, and other requisites.

The second item of expense is the cost of operation. The high-powered machines require experienced operators, and in "union towns" the church is sometimes compelled to use professional help at high prices. As a general rule, however, they do not interfere where the showings are made without profit. In those cities where licensed operators are required by city ordinance, it is sometimes necessary to train some young man of the church membership for this job and have him qualify for the work. In Central Methodist Church of Detroit the caretaker of the building has taken the city examination and is a licensed operator. Hal-

sted Street Institutional Church, Chicago, for many years employed a young man for one dollar per evening. He held himself subject to the call of the church. The trouble with volunteer help is that it is not always at hand when needed worst. Simpson Church has used two high-school lads who have never failed us during nearly two years of operation. By intrusting the machine to them absolutely, a pride in the task has been developed and the service has been unexcelled. In a few instances they have been paid for their time when they have used the machine at functions outside the church. But their work for church programs has been entirely without pay.

The chief operating expense is in the film rentals. Previous chapters have mentioned the free film that is available. This, however, cannot be depended upon to furnish any large part of the programs for the church. Some of it can be used in connection with other pictures but the purely entertainment pictures will cost regular rates. In a few instances the film exchanges may be willing to give the churches a somewhat better rate than the regular exhibitors, but this can hardly be expected as a regular practice.

The one way in which a church can save money on its film is in the use of those pictures which have lost their high values in the theatrical market. The theater undertakes to secure "first runs." If a picture has been run in a community once, it loses its value to the theater. This is not particularly true of the church. For instance: The Garrick Theater in Minneapolis paid $5,000 per week for the first run on "Evangeline." Because it was a "first showing" the theater advertised widely, the public was interested, the house was packed and the picture netted its promoters a small profit. Before a year was past, however, the newness was worn off, the neighborhood theaters had shown it in many sections of the city, it was no longer a new picture and churches were renting it for $25 for a day's showing. But the value of the picture, so far as the church was concerned, was not depreciated in the least. And, indeed, its value for the church will remain the same for the next ten years.

The same conditions hold true of many other pictures. They have lost their novelty for the theatergoers, but they still have their inspirational and educational values, and *it is for these that the church buys a picture.* Therefore, a large number of historical pictures, literary classics, etc., can be secured at a very reasonable rate. Any film exchange will be glad to furnish a list of such pictures, together with prices. We have found that we were able to get pictures that were entirely satisfactory for from $7.50 to $15 for a five- and six-reel feature with war tax added. On one or two occasions we have paid as high as $35 for special features. These big features have always been chosen for those occasions when we could be sure of showing to large audiences of adults.

Our average program costs us $10 to $12.50; our average audience ranges from 450 to 650 with occasional crowds of 900. Our afternoon collections (children's audiences of 150 to 250) average $2.50 and our evening collections (adults and children, 300 to 500) range from $8 to $20. Our community is made up of the middle-class people with little or no wealth. The largest collection we have ever had was $48.90 with "Les Misérables," and the smallest was $6.35 on a stormy night.

We finance all our moving pictures on the basis of collections or by funds appropriated expressly for the purpose. During the social programs we usually take the collection between the third and fourth reels. We have found this by far the most opportune time. When we use pictures with the Sunday evening service we follow the same principle if the picture is a multiple reel affair. If it is a single reel, we take the collection at the regular time regardless of the picture.

I have found that it is possible to stimulate the giving by an appropriate remark or two concerning the actual service that the picture program is rendering. We frequently tell the audience just what the program is costing, adding to the film rental a reasonable amount for the other legitimate expenses. It is found that such an announcement, followed later in the evening by a statement to the audience

of the amount received through the collection, has a fine effect. Such frankness develops a feeling of confidence. The people begin to know what is expected of them. We have found that we can almost regulate the collections to the amount of the expense in this way. We have found it necessary to exhort children a little, for it is a bad thing to allow them to think they can get everything for nothing. While we admit children free, we insist that they ought to feel responsible for giving some amount, however small. I believe, however, a church will find it is better to allow some few children to come regularly without paying anything than to lose the advantage of having it known that no child is ever barred for the lack of money.

Another means of stimulating the giving is to tell some story of actual results that have come from the picture program. In one case a boy was influenced to go back to school. I told the story briefly, disguising all identities, and then inquired, "Is it worth while to keep this entertainment program going if we get this sort of results?" This question resulted in an increase of several dollars over the normal collection. We have over nine hundred season tickets out among the children of our community. I recently said: "Your contributions have made it possible for us to extend this privilege to nine hundred children. Your contribution to-night will keep our doors open another week." This simple statement was worth several dollars. The thoughtful superintendent of a program will think of many such suggestions that will have the right effect.

Several years of experience in this line of work have convinced me that the public is willing to pay the cost of such an enterprise conducted without thought of profit. If it renders a contribution to the community, it will find the people in the community who will be willing to support it. As Dr. Charles Stelzle once said, "When the church builds up the people, the people build up the church."

CHAPTER VI

SOME PROBLEMS AND SOME RESULTS

THE church which has never used pictures will find its problems complex and bewildering at first. Some dangerous conditions will go unrecognized for weeks without correction and come to light only when a serious situation has developed. Much discouragement and anxiety can be saved if the true nature of the problem can be realized at the outset and adequate preparation made for meeting the problem before the danger arises. It is with the thought of meeting emergencies before they arise that this chapter discusses certain specific problems.

In instituting the picture program the problem of equipment is uppermost. Generally speaking, I am in favor of putting in the highest-grade equipment that the church can possibly pay for. There may be churches that will be satisfied with the "noninflammable film" and can, therefore, install the projector that handles this material. The "noninflammable," or slow burning film, is made of a material of low combustibility, but it requires much more illumination, the film ages rapidly and very little material is available at present. There are, of course, certain advantages. The fire risk is eliminated. No booth is ever necessary. Other advantages are offered. But this type of film is made on a different gauge than the standard film, and a machine built for it will not operate the standard commercial film. Therefore the exhibitor is limited to a comparatively small library of subjects and soon finds it difficult to provide a satisfactory program. I have known a number of churches that purchased equipment for the "noninflammable" films with the thought of eliminating the fire risk, only to discover a few months later that they were seriously handicapped. In most cases they find it has been an expensive experiment.

Another item of supreme importance is the use of a booth. Many "fireproof" machines are sold with the understanding that no booth is needed. We have found, however, that there are other advantages to be gained in the use of a booth in addition to the elimination of the fire hazard. Every boy is intensely interested in machinery. Because of the delicate adjustments of a projector, a small lad can do much damage in a very few minutes through mere curiosity. An exposed machine is a great temptation but a booth protects the machine and the operator. Moreover, we have found that the operator is a popular young man while the machine is running and his work is often interfered with because of several onlookers who persist in watching the machine rather than the picture. A booth will isolate the operator and greatly facilitate his work.

Another fact that we must never forget is the highly inflammable nature of the material we are working with. No one who has never seen a blazing film can have any idea of the immense volume of flame produced. The greatest danger is not from the flame but from the panic that will ensue. Where considerable numbers of children are involved it becomes an absolute impossibility to prevent a stampede. You can avoid a panic with a fire in a booth but *no crowd can be controlled in the full sight of a blazing film.* The only way to be safe is *to be safe beforehand.*

Experience has shown that the operator is often a real problem. During the showing of a picture the audience is completely at his mercy. If he is careless in his work, dilatory and slow, the crowd has to wait. Too often he is a mechanic and not a crowd psychologist. He does not realize how restless the people become as they wait for him to make his machine ready. We have found it necessary from time to time to speak frankly to the operator and tell him exactly what happened while he casually inspected his machine. When volunteer help is used it is difficult to demand service, but the cooperation must be secured by developing a pride in the work and an understanding of its problems.

Nothing does more to produce a train of problems for the

popular entertainments than the habit of beginning the programs late. Tardiness gives the impression of disorganization and the children are quick to sense this fact and respond with disorder. We have insisted, on one or two occasions, that people should even go without their evening meal to make sure that every detail was ready so that the program could begin promptly. This involves the operator chiefly. The film should be in the machine, all adjustments made, the curtain properly hung, and the workers in their places at the moment the picture is announced to begin. A failure to observe these rules will create the impression that the entertainments are mismanaged. We insist upon the minister and the choir being ready on time with the services of public worship and the same importance prevails in the picture program.

The problem of disorder just mentioned can never be taken lightly. A church building is a public building in which everyone feels a certain sense of ownership. Children and adults alike will take liberties in a church building that they will not think of in a public theater or public school. They have a feeling of ownership without a feeling of responsibility. Disorders develop, therefore, without deliberate malice or spite as their motive. The problem is common to all gatherings of children, particularly. But no moral or spiritual gains can atone for the development of this spirit of disorder which soon degenerates into rebellion against authority. A firm stand, taken at the outset, with swift and impressive discipline for the first offenders will usually have a fine effect. Occasional appeals from the platform serve to maintain the spirit of discipline. The use of season tickets which must be surrendered in case of misbehavior is a great aid. It is wise to sprinkle the adults through the crowds of children with instructions to assert authority if needed.

I once thought that no place in the church was too "sacred" for use in wholesome entertainment. The years of experimentation have convinced me, however, that there is a danger in using the sanctuary of worship for a regular entertainment function. This is particularly true in

churches which work with foreign groups. These people have a high sense of reverence for the church building. To offend this reverence will mean a serious religious loss. Of course the smaller churches have no other place, and in such cases I would not refuse to use pictures. But if any other place can be found, I would use it even if it is not so convenient. People who become accustomed to the sanctuary as a playhouse find it difficult to develop a genuine spirit of worship. The average picture is associated with entertainment and laughter. We have taken a few pictures into our main auditorium but they have always been those which gave a message suitable for such an environment. In such cases the atmosphere of the sanctuary has been a positive aid to the picture.

The church which begins the use of pictures will immediately be subjected to considerable criticism. This arises from three general sources: (1) those entirely outside any church, (2) those connected with other churches, and (3) those affiliated with the church itself.

The criticism which comes from people outside any church originates usually with some professional critic who would complain that the church was not "doing anything" if it did not use pictures. In a few instances a complaint will come from some theater manager whose business is being affected. This does not often happen, though there are a few of the clan of Alexander the Coppersmith still living. The amount of friendly praise and interest that comes will more than counterbalance this criticism.

The criticisms from people in other churches sometimes originate in jealousy, in which case there is nothing to do but ignore the critic. There may be an honest objection to the use of pictures with the feeling that the church using them is lowering the general tone of church influence and thus making it harder for all the rest. In such a case it is necessary to educate the critics to the genuine purpose involved and the methods used. This requires time and patience, but it is worth while. I have invited neighboring pastors and church workers to inspect our program, and they have done so freely with a fine neighborly spirit devel-

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oping as a result. On the other hand there may be a genuine cause for complaint.

The use of pictures in one church can easily have the effect of drawing children away from other Sunday schools where no pictures are used. Unless the church exhibitor is careful and fair there is great danger of being exposed to the charge of proselyting. We have avoided this danger by making it possible for all children to be admitted to our programs regardless of their membership in our Sunday school. There is, therefore, no reason why any child should leave his own school to come to us. In addition, we take the neighboring pastors into our fullest confidence, with the result that they know exactly what our plans and methods are. Simpson Church has issued tickets for the Neighborhood Night function to children in more than a dozen Sunday schools outside our own and, to our knowledge, no criticism has ever resulted. Our records and files are open to the pastors of the community, and we frequently furnish them with the names of those who hold our season tickets. In every case they have met fairness with fairness.

The criticism which comes from without is not so difficult as that which comes from within. Much of the objection from our own people seems at times to be pure obstinacy, but it usually begins in an honest conviction. Convictions, misguided, soon become obstinacy. I have always asked the critics to judge the issue on the basis of actual results and facts as revealed in practice. It is of the greatest advantage to take the people into our confidence. I steadily avoid the appearance of "trying to put something over." In every case where it was possible I have tried to get the critic to take some responsible part in the work. In some cases it pays to make a personal call on the objector and undertake to reason the matter out. Under no circumstances do I allow any show of bitterness or irritation. I proceed upon the assumption that the critic is as much interested in the work as I am and that the criticism arises from an anxiety to see the work prosper. Try to secure some sort of consent, even if it is a grudging one, and then

build upon that foundation, however narrow. By giving the critic credit for honest motives we have been able to thaw out much opposition that we could never have battered down.

The problem of film is critical. One of our workers always inspects a film unless it is commended by others whose judgment we have learned to trust. The Methodist Committee on Conservation and Advance has issued a "White List" of film which they have inspected. These judgments can be relied upon, for they come from ministers and workers thoroughly trained in the judgment of pictures. It is probably the most careful and rigid inspection we have available. Its most conspicuous service has been in the censoring of the entertainment film. These lists will be furnished free upon application by mail by addressing the Committee at 740 North Rush Street, Chicago. We have also found the use of The Moving Picture Age invaluable and indispensable.

Any man who is going to use film must make up his mind to give sufficient time to the subject to become thoroughly informed. I have made it a habit to file all press references to the use of film in churches and schools and then follow up the filing with correspondence wherever I can get names and addresses. This has resulted in the accumulation of a great mass of information which is absolutely invaluable to me. All of this takes time and energy, but the results are amply rewarding.

A few churches with which I am familiar are using pictures irregularly. A comparison of results inclines me to the belief that much more satisfactory accomplishment will follow a systematic program. I prefer a weekly program, but local conditions may favor a biweekly or a monthly program. But whatever the conditions, it is best to adopt a regular schedule, and maintain it. The amount of material available for programs and the ease with which it can be obtained makes it possible to organize such programs with a minimum of effort. A regular program develops a regular habit which is one of the most valuable byproducts of the whole plan.

We are frequently questioned as to the results obtained from our picture programs. Perhaps the best answer is the action of our official board which has constituted the committee of management a permanent organization of the church and made it answerable to the governing body of the church on the same basis as the Sunday school. This means that we are definitely committed to the work.

The most apparent results are to be met in the Sunday school, but results are to be found in every department of our work. Our Sunday school has increased one hundred per cent since the introduction of pictures, both in attendance and enrollment. Our statistical secretary tells us that fifty per cent of this gain is directly traceable to the pictures. Teachers of classes testify, without exception, to the wholesome effect upon the enrollment in their classes.

From the standpoint of publicity the community programs have been the best single medium we have had. Simpson Church has come to be known all over the south side of Minneapolis, both among children and adults. Everywhere our church visitors go they are greeted with the comment, "Yes, our children go to your Neighborhood Night." Hundreds of adults have come with the children and we have had a chance to interest them in other features of our work. The fact that the program is given free and that children do not have to come to our Sunday school has given an impression that we are unselfishly working for the interests of the community. The result is a friendliness toward us that is of incalculable value. Our regular services of worship have shared largely in the general advantage and Sunday congregations have been greatly increased during the months.

A few minor incidents will tend to show the trend of interest that people take in our work. A physician was attracted by the pictures and came to the church office to inform himself. As a result of the conference he offered to go, on call of the pastor, to any family in need of medical care without charge. He said, "I believe in working through a church that has this ideal for its community." Two lawyers stand ready to care for any cases needing

legal aid. The superintendents of the three public schools in our parish have given us active cooperation in arranging our programs and also in the actual religious work of our organization because of their interest in our community program. One public school superintendent in another section of the city (living in our parish) has taken up membership with us and has assumed active responsibility for some important pieces of work. Because of a certain stimulus received in the services she instituted a program in her school which resulted in the doubling of the Sunday school attendance of her entire district. She first became interested through the picture program. A little boy found his way into our program by accident, brought his mother later, and the entire family united, the mother being one of the leading members of our choir at present. A little Jewish lad, incorrigible and hounded by the police, was captured by our pictures, introduced to the Sunday school, became the president of his Sunday school class, captained one of our basket ball teams, became regular in school and studious at his books. His father says, "Dot church movie gifs me a new poy." Scores of letters, personal calls, telephone messages, and public utterances commending the work convince us that our community program has gone far toward changing the attitude of the whole community toward the work of this church.

Nor is our experience peculiar. Grace Methodist Church, Burlington, Iowa, has stirred its parish to the extreme limits, caught the attention and developed the interest of hundreds of people through a picture program. This is in a community of working people. Trinity Methodist Church, Minneapolis, in a "labor ward," has had as high as six hundred children present in a single picture show, and the work for the children has been of such community interest that the business men's association of the district has indorsed the work and given it substantial assistance. Fairmont Avenue Methodist Church, Saint Paul, Minn., in a fine residential section, have had remarkable results in their Sunday school and general church work, and recently installed a second machine in their building to do better

work for their crowds. They now have two complete equipments. Judson Baptist Church and Pilgrim Congregational Church have had the same experience in Minneapolis. The People's Church, Saint Paul, has saved a perilous downtown situation through the use of pictures. I have the testimony of men from all sections of the nation—country schoolhouses, small towns, and great city churches. Everywhere the story is the same—careful management and a definite program have resulted in marked gains for the spiritual and educational work of the church as well as for its social ministry. It is a difficult matter to present the figures in a statistical table, but I have never known of any church that has begun the systematic use of pictures that has been willing to discontinue them after a fair trial.

CHAPTER VII

A TRAILER

To the novice the film business seems a complicated and technical process. A little bit of experience, however, with a reasonable degree of accurate observation soon acquaints the exhibitor with the important facts involved. The suggestions which follow are largely for the information of the churchman who is without experience or information.

The celluloid from which moving picture films are made is a highly inflammable substance which burns furiously when ignited, but does not explode. The fumes which are generated during combustion have a very offensive odor and the flame is intensely hot. These facts have given rise to the idea that film is explosive. The volume of flame from a burning film is enormous and the general effect is terrifying indeed. Therefore certain simple precautions are highly necessary.

No film should be stored in a room close to a stove, radiator, or steam pipe. Packed, as they are, in tin or iron containers, they become very sensitive to heat and will burst into flame quite easily. It is a wise plan to have a container for use of film not being exhibited. Some cities require this precaution. Such a container consists of a series of six or eight compartments each large enough to give space for one reel. The whole is constructed of metal, riveted—not soldered—with a lock and handle. The separate compartment makes it easier to isolate the flame and confine it to one reel. The exchanges ship their film in steel containers, and these, by all means, should be kept tightly closed at all times. While an exhibition is in progress the reels should be kept in the container with the lid closed.

Continued use of film, with its exposure to heat, tends

to make it brittle and delicate. Breaks occur with exasperating frequency when the film is in this condition and the effect of the picture is spoiled. But these breaks are not always due to the condition of the film. The "spools" upon which the film is wound are sometimes off center a little bit, are bent or warped, or otherwise damaged. This will frequently result in broken film. It is a wise plan to buy two or three extra spools upon which the film can be wound when received. If the exhibitor will see to it that he keeps his own spools after each exhibition, using them each time in his projector, he will find no small part of his breakage troubles eliminated.

The exchanges always inspect every reel as soon as it is returned to them after a showing. This work is done by girls working with bare hands. Each reel is rewound, the film slipping through their fingers at a very high rate of speed. They become very expert, detecting breaks and splices with astonishing accuracy. But the work has certain hazards. The exhibitor who is in a hurry sometimes pins a broken film together instead of mending it. The pin racing through the fingers is capable of inflicting an ugly wound which is frequently a considerable time in healing. For this reason no pins should ever be inserted in the film. If the break is not to be mended with cement, an ordinary paper clip, such as is used by office men for holding papers together, serves the purpose admirably. The "gem clips" with long rounded loops are the best for this purpose.

The regular exchanges use a special film cement for repairing breaks, but the exhibitor will find that a small bottle of "new-skin," purchased at the corner drug store, will do the work admirably. All the emulsion should be scraped off carefully, and the "sprocketing" accurately matched. Great care should be exercised to make sure that the film has not been reversed in the mending, thus making part of the picture to show backward when projected. It is easy enough to determine which side of the film is coated with the emulsion. Moisten the thumb and forefinger a very little bit, press the film between the moistened

fingers, and the sticky side is the coated side. This simple test is very helpful especially when the operator is working in poor light.

When film is rented from the exchanges it is important to return it by the very first express after the showing. In all probability some one else has it booked for a subsequent showing. If one exhibitor is careless about returning it promptly, some one else is sure to be disappointed. Exchanges are not to blame if they refuse to extend service to exhibitors who are persistent offenders in this respect. It is only by cooperation that the whole trade can be served.

It is occasionally true that pictures which are without fault in most parts, have one or two objectionable scenes. There are two ways of eliminating these objectionable features. The easiest way is to know exactly when they may be expected to appear and then insert a card or some such object in front of the stream of light as it issues from the projector, thus intercepting it and leaving the screen in darkness. This method is fairly satisfactory when the "cut" is a short one. If it is of any considerable length it leaves the audience restless and inquisitive. It has a tendency to arouse curiosity. The average person seeks to do the prohibited thing. That is the weakness of much censorship—it places a premium on the censored picture.

The second means of eliminating undesirable features is to cut out that part of the reel, mending the break and exhibiting the picture without the objectionable scene. The section of film that has been cut out can be replaced afterwards. This method must be used with caution lest the "cut" be reinserted at the wrong place. No exhibitor has any right to "cut" the film and not replace it. If one is near enough to the exchange, he will find that they are perfectly willing to make these "cuts" in their own mechanical department. This is a much more satisfactory method of procedure. Where profanity appears in the subtitles, or such offenses appear which occupy but a few seconds of time, at most, the use of the card is preferable. It saves time and preserves the film.

When the films come from the exchange they are wound on large metal spools and tied with a paper strip which completely encircles the reel. On this strip there appear the title of the picture, the number of the reel, etc. If these strips are handled carelessly, it is easy to mix them up and get the picture badly confused. It is a safe plan to handle the reels one at a time and always return the strips to their proper reels as soon as the showing is completed. In exhibiting a picture it is a wise plan to inspect the reels ahead of time, making sure that the strips and reels agree. It is seldom the case, however, that an exchange makes a mistake in this respect if the film has come directly from their inspection rooms.

For the convenience of the churches and schools that are now using film many of the larger companies have a list of what is known as "nontheatrical film" which can be rented regardless of the restrictions and agreements with the local picture houses. In other cases they will rent film to the church or school which is not wanted by the picture-theater for some reason. The following list of film distributors, with their addresses, is given for the convenience of the churchmen who want it for handy reference.

Associated First National Pictures, Inc.
Atlanta, Ga., 148 Marietta Street.
Boston, Mass., 7 Isabella Street.
Buffalo, N. Y., 215 Franklin Street.
Chicago, Ill., 110 S. State Street.
Cincinnati, O., Broadway Film Exchange, Broadway and Pioneer Street.
Cleveland, O., 3648 Euclid Avenue.
Denver, Colo., 1732 Welton Street.
Des Moines, Iowa, 326 Iowa Building.
Detroit, Mich., 63 E. Elizabeth Street.
Indianapolis, Ind., 24 W. Washington Street.
Kansas City, Mo., Film Exchange Building, 17th and and Main Streets.
Little Rock, Ark., 106 S. Cross Street.
Los Angeles, Cal., 732 S. Olive Street.

Louisville, Ky., National Theater Building.
Milwaukee, Wis., 402 Toy Building.
Minneapolis, Minn., 409 Loeb Arcade Building.
New Haven, Conn., 126 Meadow Street.
New York, N. Y., 6 W. 48th Street.
Oklahoma City, Okla., 127 S. Hudson Street.
Philadelphia, Pa., 1339 Vine Street.
Pittsburgh, Pa., 119 9th Street.
Richmond, Va., 904 E. Broad Street.
St. Louis, Mo., 617 N. Grand Avenue.
Salt Lake City, Utah, 60 Exchange Place.
Seattle, Wash., 2023 Third Avenue.
Washington, D. C., 916 G Street, N. W.

Associated First National Pictures of East Canada.
Toronto, Ontario, Canada, 91 Queen Street, E.

Associated First National Pictures of New York, Inc.
New York, N. Y., 729 Seventh Avenue.

Associated First National Pictures of Northern California, Inc.
San Francisco, Cal., 146 Golden Gate Avenue.

Atlas Educational Film Company.
Oak Park, Ill., 1111 South Boulevard.

Action Film Co., 650-440 S. Dearborn Street, Chicago, Ill.

Associated Exhibitors, Inc., 27 W. 45th Street, New York City.

Associated Producers, Inc., 729 Seventh Avenue, New York City.

Bureau of Commercial Economics, Washington, D. C.

Beseler Educational Film Company.
71 W. 23d Street, New York City.

Buffalo Motion Picture Corporation.
844 6th Avenue, New York City.

Carter Cinema Company.
New York, N. Y., 220 W. 42d Street.

Cinema Classics.
See Kineto Company of America.

Community M. P. Bureau.
Atlanta, Ga., 146 Marietta Street.
Boston, Mass., 6 Beacon Street.

Chautauqua, N. Y., Chautauqua Institute.
Chicago, Ill., 5 S. Wabash Avenue.
Dallas, Tex., 1920 Main Street.
Detroit, Mich., 425 Farwell Building.
Hoboken, N. J., 332 River Street.
Kansas City, Mo., 928 Main Street.
Los Angeles, Cal., 112 S. 9th Street.
Philadelphia, Pa., 1220 Vine Street.
San Francisco, Cal., 86 Golden Gate Avenue.
Salt Lake City, Utah, 14 Post Office Place.
Seattle, Wash., 1301 Fifth Avenue.
Washington, D. C., 712 13th Street, N. W.

Celebrated Players Film Co., 810 S. Wabash Avenue, Chicago, Ill.

Camel Film Co., 950 Edgecomb Place, Chicago, Ill.

Catholic Art Assn., 20 E. Jackson Boulevard, Chicago, Ill.

Central Film Co., 729 Seventh Avenue, New York City.

Chicago Trust Co., 1506-7 W. Madison Street, Chicago, Ill.

Educational Films Corporation of America.
Atlanta, Ga., 73 Walton Street.
Boston, Mass., 100 Piedmont Street.
Buffalo, N. Y., 327 Main Street.
Chicago, Ill., 220 S. State Street.
Cincinnati, O., N. W. Corner 7th and Main Streets.
Cleveland, O., 501 Standard Theater Building.
Dallas, Tex.
Denver, Colo.
Des Moines, Ia., 100 Locust Street.
Detroit, Mich., 63 E. Elizabeth Street.
Indianapolis, Ind., 9 W. Market Street.
Kansas City, Mo., 5th Floor, Film Exchange Building.
Los Angeles, Cal., 732 S. Olive Street.
Louisville, Ky., National Theater Building.
Minneapolis, Minn., 407 Loeb Arcade.
New Haven, Conn., 128 Meadow Street.
New Orleans, La.
New York, N. Y., 729 Seventh Avenue.
Omaha, Neb., 314 S. 13th Street.
Philadelphia, Pa., 1309 Vine Street.

Pittsburgh, Pa., 414 Ferry Street.
Salt Lake City, Utah.
San Francisco, Cal., 168 Golden Gate Avenue.
St. Louis, Mo., 617 N. Grand Avenue.
Seattle, Wash., 2014 Third Avenue.
Washington, D. C., Electric Theater Supply Co.

Educational Motion Picture Bureau.
Boston, Mass., 308 Boylston.

Equitable Film Corporation.
Kansas City, Mo., 928 Main Street.

Eskay Harris Feature Film Company, Inc.
New York, N. Y., 126-130 W. 46th Street.

Famous Players-Lasky Corporation.
Albany, N. Y., 33 Orange Street.
Atlanta, Ga., 51 Luckie Street.
Boston, Mass., 8 Shawmut Street.
Buffalo, N. Y., 145 Franklin Street.
Charlotte, N. C., 28-30 W. 4th Street.
Chicago, Ill., 845 S. Wabash Avenue.
Cincinnati, O., 107 W. 3d Street.
Cleveland, O., 811 Prospect Street.
Dallas, Tex., 1920 Commerce Street.
Denver, Colo., 1747 Welton Street.
Des Moines, Ia., 415 W. 8th Street.
Detroit, Mich., 63 E. Elizabeth Street.
Kansas City, Mo., 2024 Broadway.
Los Angeles, Cal., 112 W. 9th Street.
Minneapolis, Minn., 601 N. First Avenue.
New Haven, Conn., 132 Meadow Street.
New Orleans, La., 814 Perdido Street.
New York, N. Y., 729 Seventh Avenue.
Oklahoma City, Okla., 128 W. 3d Street.
Omaha, Neb., 208 S. 13th Street.
Philadelphia, Pa., 1219 Vine Street.
Pittsburgh, Pa., 1018-20 Forbes Street.
Portland, Me., 85 Market Street.
Portland, Ore., 14 N. 9th Street.
Salt Lake City, Utah, 133 E. 2d Street S.
St. Louis, Mo., 3929 Olive Street.

San Francisco, Cal., 821 Market Street.
Seattle, Wash., 2017 Third Avenue.
Washington, D. C., 421 10th Street, N. W.

Film Library, Inc., 130 W. 46th Street, New York City.

Film Service Bureau.
18th and Baltimore Streets, Kansas City, Mo.

Film Library Service, 67 W. 44th Street, New York City.

First National Exchange, Ltd.
6 W. 48th Street, New York City.

First National Exchange, Ltd.,
Vancouver, B. C., 1318 Standard Bank Building.

Exhibitors Mutual Dist. Corp.
1600 Broadway, New York City.

Equitable Distributors.
See Equitable Film Corporation.

General Film Co.
25 W. 44th Street, New York City.

General Electric Co.
Schenectady, N. Y.

Goldwyn Distributing Corp.
Atlanta, Ga., 111 Walton Street.
Boston, Mass., 42 Piedmont Street.
Buffalo, N. Y., 200 Pearl Street.
Chicago, Ill., 207 S. Wabash Avenue.
Cincinnati, O., 217 E. Fifth Street.
Cleveland, O., 403 Standard Theater Building.
Dallas, Tex., 1922 Main Street.
Denver, Colo., 1440 Welton Street.
Detroit, Mich., Film Exchange Building.
Kansas City, Mo., 17th and Main Streets.
Los Angeles, Cal., 912 S. Olive Street.
Minneapolis, Minn., 16 N. 4th Street.
New Orleans, La., 714 Poydras Street.
New York, N. Y., 469 Fifth Avenue.
Omaha, Neb., 1509 Howard Street.
Philadelphia, Pa., 1335 Vine Street.
Pittsburgh, Pa., 1201 Liberty Avenue.
Salt Lake City, Utah, 135 E. 2d S. Street.
San Francisco, Cal., 985 Market Street.

St. Louis, Mo., 3312 Lindell Boulevard.
Seattle, Wash., 2018 Third Avenue.
Washington, D. C., 714 Eleventh Street, N. W.

Goldwyn-Ford.
See Goldwyn Dist. Corp.

Guaranty Pictures Corp.
130 W. 46th Street, New York City.

Chas. F. Herm, Inc.
Harrison, New York.

Harcol Film Co.
New Orleans, La., 330 Camp Street.

W. W. Hodkinson Corp.
Released through Pathe, Inc.

Burton Holmes.
See Famous Players-Lasky.

International Church Film Corp.
New York, N. Y., 71 W. 23d Street.

International Harvester Co.
Chicago, Ill., Agricultural Extension Dept. A., 606 S. Michigan Avenue.

Illinois Agricultural Assn., 608 S. Dearborn Street, Chicago, Ill.

Jawitz Pictures Corp.
729 Seventh Avenue, New York City.

Kineto Company of America, Inc.
New York, N. Y., 71 W. 23d Street.

Ki Ne Ma Film Service, 808 S. Wabash Avenue, Chicago, Ill.

Lea-Bel Company, The.
Chicago, Ill., 804 S. Wabash.

Lone Star Film Company, The.
Dallas, Tex., 1930 Main Street.

Lyceum Film Bureau, 1729 N. Wells Street, Chicago, Ill.

Matre & Co., Inc. (Matre Library of Films).
Chicago, Ill., 76-78 W. Lake Street.

Metro Pictures Corporation.
Atlanta, Ga., 146 Marietta Street.
Boston, Mass., 60 Church Street.
Buffalo, N. Y., 257 Franklin Street.
Chicago, Ill., 76-78 W. Lake Street.

Cincinnati, O., 7th and Main Streets.
Cleveland, O., 410 Standard Theater Building.
Denver, Colo., 1621 California Street.
Dallas, Tex., 1909 Commerce Street.
Detroit, Mich., 51 Elizabeth Street, E.
Kansas City, Mo., 17th and Main Streets.
Los Angeles, Cal., 820 S. Olive Street.
New Haven, Conn., 726 Meadow Street.
Minneapolis, Minn., Produce Exchange Building.
New York, N. Y., 1476 Broadway.
New Orleans, La., Saenger Arms Company Building.
Omaha, Neb., 211 S. 15th Street.
Pittsburgh, Pa., 1018 Forbes Street.
Philadelphia, Pa., 1321 Vine Street.
Portland, Me., 85 Market Street.
Salt Lake City, Utah, 20 Post Office Place.
San Francisco, Cal., 55 Jones Street.
St. Louis, Mo., 3313 Olive Street.
Seattle, Wash., 2002 Third Avenue.

Metro Pictures Film Series.
Washington, D. C., 916 G Street, N. W.

The E. M. Newman Travels.
See Educational Film Corporation.

New Era Film Co., 21 E. 7th Street, Chicago, Ill.

National Non-Theatrical Motion Pictures, Inc.
232 W. 38th Street, New York.

Novograph Film Corp.
25 W. 45th Street, New York City.

National Motion Ad Co.
1110-308 S. Wabash Avenue, Chicago, Ill.

Outing-Chester Picture Company.
120 W. 41st Street, New York City.

Paramount Artcraft (Paramount).
See Famous Players-Lasky.

Pathé, Inc.
Albany, N. Y., 398 Broadway.
Atlanta, Ga., 111 Walton Street.
Boston, Mass., 7 Isabella Street.
Buffalo, N. Y., 269 Main Street.

Charlotte, N. C., 2 S. Graham Street.
Chicago, Ill., 220 S. State Street.
Cincinnati, O., 124 E. 17th Street.
Cleveland, O., 750 Prospect Avenue, S. E.
Dallas, Tex., 2012½ Commerce Street.
Denver, Colo., 1436 Welton Street.
Des Moines, Ia., 316 W. Locust Street.
Detroit, Mich., 63 E. Elizabeth Street.
Indianapolis, Ind., 52-54 W. New York Street.
Kansas City, Mo., 928 Main Street.
Los Angeles, Cal., 732 S. Olive Street.
Milwaukee, Wis., 174 2d Street.
Minneapolis, Minn., 608 First Avenue, N.
Newark, N. J., 6 Mechanic Street.
New Orleans, La., 836 Common Street.
New York, N. Y., 1600 Broadway.
Oklahoma City, Okla., 119 S. Hudson Street.
Omaha, Neb., 1417 Harney Street.
Philadelphia, Pa., 211 N. 13th Street.
Pittsburgh, Pa., 938 Penn Avenue.
Salt Lake City, Utah, 64 Exchange Place.
San Francisco, Cal., 985 Market Street.
Seattle, Wash., 2113 Third Avenue.
St. Louis, Mo., 3210 Locust Street.
Spokane, Wash., 12 S. Washington Street.
Washington, D. C., 601 F Street, N. W.

Pathescope Company of America, Inc.,
New York, N. Y., 1806 Aeolian Hall.

Pioneer.
126 W. 46th Street, New York City.

Prizma, Incorporated (Prizma).
71 W. 23d Street, New York City.

Paragon Film Bureau, 1127 E. 43d Street, Chicago, Ill.

Plymouth Film Co.
Room 1615, 46 W. 24th Street, New York City.

Pricefilms, Inc.,
1540 Broadway, New York City.

Palladium Film Company.
3314 Sunnyside Avenue, Chicago, Ill.

Pyramid Pictures Corp.
760-443 S. Dearborn Street, Chicago, Ill.
Picture Service Corp.
51 E. 42d Street, New York City.
Red Cross Travel Series.
American Red Cross, New York City.
Robertson-Cole Distributing Corporation.
Albany, N. Y., 733 Broadway.
Atlanta, Ga., 146 Marietta Street.
Boston, Mass., 39 Church Street.
Buffalo, N. Y., 215 Franklin Street.
Chicago, Ill., Consumers Building.
Cincinnati, O., Broadway Film Building.
Cleveland, O., 750 Prospect Avenue.
Dallas, Tex., 1807 Main Street.
Denver, Colo., 1724 Welton Street.
Detroit, Mich., Elizabeth and John R. Streets.
Indianapolis, Ind., 111 W. Maryland Street.
Kansas City, Mo., 928 Main Street.
Los Angeles, Cal., 825 S. Olive Street.
Milwaukee, Wis., 301 Enterprise Building.
Minneapolis, Minn., 309 Loeb Arcade Building.
New Orleans, La., 816 Perdido Street.
New York, N. Y., 1600 Broadway.
Oklahoma City, Okla., 7 S. Walker Street, Box 978.
Omaha, Neb., 1306 Farnum Street.
Philadelphia, Pa., 1219 Vine Street.
Pittsburgh, Pa., 121 Fourth Avenue.
San Francisco, Cal., 177 Golden Gate Avenue.
St. Louis, Mo., 3623 Washington Avenue.
Seattle, Wash., 1933 Third Avenue.
Washington, D. C., 916 G Street, N. W.
Realart Pictures Corp.
130 W. 46th Street, New York City.
Produce Exchange Building, Minneapolis, Minn.
Jack MacCullough, Inc.
1825 Warren Avenue, Chicago, Ill.
Select Pictures Corporation.
Albany, N. Y., 679 Broadway.

Atlanta, Ga., 106-108 Walton Street.
Boston, Mass., 78 Broadway.
Buffalo, N. Y., 257 Franklin Street.
Charlotte, N. C., 13 S. Church Street.
Chicago, Ill., 207 S. Wabash Avenue.
Cincinnati, O., Pioneer Street and Broadway.
Cleveland, O., 750 Prospect Avenue.
Dallas, Tex., 1801½ Commerce Street.
Denver, Colo., 1728 Welton Street.
Detroit, Mich., 63 E. Elizabeth Street.
Indianapolis, Ind., 66 W. New York Street.
Kansas City, Mo., 17th and Main Streets.
Los Angeles, Cal., 818 S. Olive Street.
Milwaukee, Wis., 172 2d Street.
Minneapolis, Minn., Produce Exchange Building.
New Haven, Conn., 19 Portsea Street.
New Orleans, La., 1006 Gravier Street.
New York, N. Y., 126 W. 46th Street.
Oklahoma City, Okla., 412 W. Reno Street.
Omaha, Neb., 1411 Harney Street.
Philadelphia, Pa., 1308 Vine Street.
Pittsburgh, Pa., 1201 Liberty Avenue.
St. Louis, Mo., 3617 Washington Avenue.
Salt Lake City, Utah, 160 Regent Street.
San Francisco, Cal., 104 Golden Gate Avenue.
Seattle, Wash., 2024 Third Avenue.
Washington, D. C., 916 G Street, N. W.

Select Pictures Corporation, Ltd.
Calgary, Alta., 32 Elma Block.
Montreal, Quebec, 289 St. Catherine Street, W.
St. John, N. B., 167 Prince William Street.
Toronto, Ont., 13-15 Adelaide Street, W.
Vancouver, B. C., 42 Leigh-Spencer Building.
Winnipeg, Man., Phoenix Block.

Select Pictures Corporation of New Jersey.
New York, N. Y., 126 W. 46th Street.

Selznick Pictures Corporation.
729 Seventh Avenue, New York City.

Schweig-Engel Film Corp.
4927 Delmar Boulevard, St. Louis, Mo.
Scientific Film Co., Harrison, New York.
Earnest Shipman, Inc., 6 W. 48th Street, New York City.
Society of Visual Education.
806 Washington Boulevard, Chicago, Ill.
Sacred Film Productions (See Paragon Film Bureau).
Sunshine Film, Inc., 140 W. 44th Street, New York City.
Triangle Distributing Corp. (Triangle Film Corp.)
1457 Broadway, New York City.
Transatlantic Film Co.
721 Seventh Avenue, New York City.
United Artists Corporation.
Atlanta, Ga., 106 Walton Street.
Boston, Mass., 43 Winchester Street.
Chicago, Ill., 17 N. Wabash Avenue.
Cleveland, Ohio, 2143 Prospect Avenue.
Dallas, Texas, 1900 Commerce Street.
Denver, Colo., 617 19th Street.
Detroit, Mich., 605 Joseph Mack Building.
Kansas City, Mo., 17th and Main Streets.
Los Angeles, Cal., 802 Knickerbocker Building.
Minneapolis, Minn., 402 Film Exchange Building.
New York, N. Y., 729 Seventh Avenue.
Philadelphia, Pa., 1319 Vine Street.
Pittsburgh, Pa., 119 9th Street.
San Francisco, Cal., 229 Golden Gate Avenue.
Seattle, Wash., 1913 Third Avenue.
Washington, D. C., 801 Mather Building.
Toronto, Can., 13-15 Adelaide Street W.
Winnipeg, Man., Room 219, Phoenix Block.
United States Dept. of Agriculture.
Washington, D. C.
Universal Film Exchange, Inc.
Albany, N. Y., 657 Broadway.
Canadian Universal Film Co., Ltd.
Montreal, Can., 295 St. Catherine Street.
St. John, N. B., Can., 87 Union Street.
Toronto, Can., 350 Yonge Street.

Vancouver, B. C., 553 Granville Street.
Winnipeg, Man., 40 Aikens Building.
Universal Film Manufacturing Co.
See Universal.
Universal Film Exchange, Inc.
Buffalo, N. Y., 257 Franklin Street.
Butte, Mont., 23 S. Montana Street.
Charleston, W. Va., 707 Dryden Street.
Charlotte, N. C., 307 W. Trade Street.
Chicago, Ill., 220 S. State Street.
Columbus, O., 294½ N. High Street.
Cincinnati, O., Film Exchange Building, Pioneer and Broadway.
Cleveland, O., Prospect Avenue and Huron.
Denver, Colo., 1422 Welton Street.
Des Moines, Ia., 918 Locust Street.
Detroit, Mich., 63 E. Elizabeth Street.
Fort Smith, Ark., 709 Rogers Avenue.
Indianapolis, Ind., 113 W. Georgia Street.
Kansas City, Mo., Film Exchange Building, Main and 17th Streets.
Los Angeles, Cal., 822 S. Olive Street.
Milwaukee, Wis., 174 Second Street.
Minneapolis, Minn., 21 3d Street.
Oklahoma City, Okla., 312 W. California Street.
Omaha, Neb., 1304 Farnum Street.
Pittsburgh, Pa., 1018 Forbes Street.
Portland, Ore., 405 Davis Street.
St. Louis, Mo., 2116 Locust Street.
Salt Lake City, Utah, 56 Exchange Place.
San Francisco, Cal., 221 Golden Gate Avenue.
Seattle, Wash., 215 Virginia Street.
Sioux Falls, S. D., Colonial Theater Building.
Spokane, Wash., 10 S. Bonard Street.
Wichita, Kan., 209 E. First Street.
Vitagraph Exchange.
Albany, N. Y., 48 Howard Street.
Atlanta, Ga., 111 Walton Street.
Boston, Mass., 131 Arlington Street.

Buffalo, N. Y., 257 Franklin Street.
Chicago, Ill., 839 S. Wabash.
Cincinnati, O., 7th and Main Streets.
Cleveland, O., Payne Avenue and E. 21st Street.
Dallas, Tex., 1301-13 Commerce Street.
Denver, Colo., 1734 Welton Street.
Detroit, Mich., John R. and Elizabeth Streets.
Kansas City, Mo., 17th and Main Streets.
Los Angeles, Cal., 643 S. Olive Street.
Minneapolis, Minn., 608 First Avenue, N.
Montreal, Can., 401 Bleury Street.
New Orleans, La., 420 Camp Street.
New York, N. Y., 1600 Broadway.
Oklahoma City, Okla., 115 S. Hudson Street.
Omaha, Neb., 1512 Howard Street.
Philadelphia, Pa., 1227-29 Vine Street.
Pittsburgh, Pa., 117 4th Street.
Salt Lake City, Utah, 62 Exchange Place.
San Francisco, Cal., 215 Golden Gate Avenue.
Seattle, Wash., 1915 Third Avenue.
St. John, N. B., 27-28 Prince William Street.
St. Louis, Mo., 3310 Lindell Boulevard.
Toronto, Can., 21 Dundas Street, E.
Washington, D. C., 712 11th Street, N. W.
Winnipeg, Can., 114 Phoenix Block.

J. E. Williamson, 1842 Broadway, New York City.
Wholesome Film Co., 804 S. Wabash Avenue, Chicago, Ill.
F. B. Warren, Ins., 1540 Broadway, New York City.
World Educational Pictures, 804 S. Wabash Avenue, Chicago, Ill.
World Missionary Drama League, 1813 Stevens Building, 17 N. State Street, Chicago, Ill.
World Film Corp., 130 W. 46th Street, New York City.
Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pa., Department of Publicity.
World Film Corp.
71 W. 23d Street, New York City.
Worcester Film Corporation.
Boston, Mass., 943 Tremont Building.

New York, N. Y., 145 W. 45th Street.
Worcester, Mass., Park Building.

Y. M. C. A.'s, International Committee of—Motion Picture Bureau.
New York, N. Y., 347 Madison Avenue.

Y. W. C. A.'s of the United States of America.
New York, N. Y., 600 Lexington Avenue.

The United States Department of Agriculture and certain other government bureaus have a considerable amount of educational film for free distribution and this material is distributed through some one of the State educational institutions. Most of these universities limit their service to their own state. The following schools, with their business address, is furnished for the information of the exhibitor who is interested in this material. The film is rented free, but the exhibitor assumes the expense of transportation.

Buffalo Society of Natural Science, Hayes School, 1231 Elmwood Ave., Buffalo, New York.

Indiana University, Extension Division, Bloomington, Indiana.

Kansas State Normal, Visual Extension Division, Emporia, Kansas.

Massachusetts Board of Education, Department of University Extension.

North Dakota Agricultural College, Extension Division Agricultural College, North Dakota.

State College of Washington, Extension Department, Pullman, Washington.

University of Arizona, General Extension Division, Tucson, Arizona.

University of Arkansas, General Extension Division, Fayetteville, Arkansas.

University of California, Extension Division, Department of Visual Instruction.

University of Colorado, Extension Division, Department of Instruction.

University of Florida, General Extension Division, Gainesville, Florida.

University of Kansas, Extension Division, Lawrence, Kansas.

University of Kentucky, Visual Extension Department, Lexington, Kentucky.

University of Minnesota, General Extension Division, Bureau of Visual Instruction, Minneapolis, Minnesota.

Mississippi Agricultural National College, Agricultural College, Mississippi.

University of Missouri, Extension Division, Columbia, Missouri.

University of North Dakota, Extension Division, Grand Forks, North Dakota.

University of Oklahoma, Department Visual Education, Norman, Oklahoma.

University of Oregon, Extension Division, Eugene, Oregon.

University of Pittsburgh, Extension Division, Pittsburgh, Pennsylvania.

University of South Carolina, Bureau of Visual Instruction, Extension Department, Columbia, South Carolina.

University of South Dakota, Extension Division, Vermillion, South Dakota.

University of Texas, Department of Extension, Visual Division, Austin, Texas.

University of Virginia, Bureau of Extension, University, Virginia.

University of Wisconsin, Extension Division, Madison, Wisconsin.